



THE HISTORIC
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Celebrating Louisiana History

THE PRIZES AND FELLOWSHIPS OF THE
HISTORIC NEW ORLEANS COLLECTION

Story, page 2



The Courtyard of the Historic New Orleans Collection by Jim Blanchard (1993.38.5)

Louisiana, the Deep South's westernmost state, far down at the end of the Mississippi River, is nevertheless a place whose history is essential to understanding the American experience. Divergent cultures, an immensity of land as symbolized by the Louisiana Purchase of 1803, and leaders both noble and ignoble — these familiar themes of American history have been Louisiana's as well.

To encourage an understanding of the region's past, the Historic New Orleans Collection has awarded the General L. Kemper Williams Prizes in Louisiana History since 1974, in cooperation with the Louisiana Historical Association. Excellence in writing about Louisiana history is rewarded with prizes for the best published work of the year and for the best manuscript.

Continuing in this tradition of support for historical research, THNOC inaugurated the Williams Research Fellowships for post-doctoral and dissertation projects in 1992. Aided by a stipend, recipients use the Collection's resources during the calendar year of the fellowship. The very stuff of history — census records, city directories, diaries, scrapbooks, letters, maps, paintings, photographs, and ephemera — all of this lies waiting for scholars to interpret.

A GALLERY OF LOUISIANIANS emerges from the pages of the books and manuscripts that have won the Williams Prizes: free blacks in Spanish New Orleans, settlers from the Canary Islands, colonials, confederates, planters, and dock workers. Among that number is Huey Long, the self-described Kingfish:

Precisely when Huey began referring to himself as "Kingfish" is uncertain. Two of Louisiana's best journalists of that period, Hamilton Basso and Hermann Deutsch, give a different time and place. . . . Huey came to



Huey Long, 1932 (1990.7.5)

*When... a commanding voice
announced, "This is the Kingfish,"
the listener had no doubt
who was on the other end of the line.*

prefer the nickname for self-identification, especially on the telephone. When a Louisianian's phone rang at two or three in the morning (Huey's favorite time for calling) and a commanding voice announced, "This is the Kingfish," the listener had no doubt who was on the other end of the line.

Anecdotal but revealing, this passage is from the winner for best publication in 1991, *The Kingfish and His Realm: The Life and Times of Huey P. Long* by William Ivy Hair (Louisiana State University Press).

Florence Jumonville, head librarian, has chaired the prize committee for 12 years and is one of three members appointed by the Louisiana Historical Association. This year 22 works were submitted for the two prizes — "very gratifying," she says, as is "the high regard in which the prizes are held by the history community." Seventeen books have won the Williams Prize for best publication, beginning with *The Segregation Struggle in Louisiana 1862-1877* by Roger A. Fischer

in 1974 (University of Illinois Press). This year's award went to *Sweet Chariot: Slave Family and Household Structure in Nineteenth-Century Louisiana* by Ann Patton Malone (University of North Carolina Press).

Some of the award-winning manuscripts that have recently been published in *Louisiana History* include Donald S. Frazier's "Texans on the Teche: The Texas Brigade at the Battles of Bisland and Irish Bend, April 12-14, 1863" and "*Cherchez les Femmes: Some Glimpses of Women in Early Eighteenth Century Louisiana*" by Vaughan B. Baker.

Several recipients of the Williams Prize for best publication have also won the Louisiana Literary Award, sponsored by the Louisiana Library Association. Thomas Cutrer's book, *Parnassus on the Mississippi: The Southern Review and the Baton Rouge Literary Community, 1935-1943* won both awards in 1984; *Grace King: A Southern Destiny* by Robert Bush received

the two awards in 1983.

Joe Gray Taylor's *Louisiana Reconstructed 1863-1877* — another double prize winner (1975) — explores an unsettled time in the state's history. All too familiar is Taylor's description of the "extravagant" legislature of 1871, with "leaders as well as rank-and-file members who were not above outright fraud." The legislators, he wrote, were "certainly subject to influences such as the banquet for Democratic and Republican leaders given by the Louisiana Lottery officials at the St. Charles Hotel," a sumptuous affair.

THE COLLECTION'S FELLOWSHIP program brings scholars to the research facilities of the library and the curatorial and manuscripts divisions. (Applicants for the fellowships should send their résumés to Dr. Jon Kukla, director.)

Reid Mitchell, history professor at the University of Maryland and first Williams Fellow, used the Collection's resources for his book *Go See the Mardi Gras*, an overview of New Orleans's carnival from

1804 to 1991. He talks about getting the insider's view — from the reports of a krewe captain — and the outsider's, often related in a somewhat awestruck manner: "Danced pretty near all night," wrote Michael Guinan, a Union soldier describing the "day celebrated by the French before the beginning of Lent." Then there is W. G. Bowdoin who warned a northern audience in 1901: "Mardi Gras season affords excuse for the general raising of prices all along the line.... One hates to be robbed and yet they go about it so systematically and yet so delicately that it is needful to submit."

Karen Trahan Leathem has also used carnival resources at the Collection for her dissertation, "A Carnival According to Their Own Desires: Gender and Mardi Gras in New Orleans, 1870-1941." Rare books, photographs, carnival invitations and favors, letters, family papers — "I've examined a wide variety of fascinating material," she says.

When Lauren Ann Kattner came to the Collection as a Williams Fellow, she referred to the Cuban Papers and the colonial correspondence from the Archives Nationales de France, both on microfilm, for her dissertation topic, German-Americans and their female slaves in Texas and Louisiana. Censuses, letters in German, and J. Hanno Deiler's books about Germans in Louisiana were additional research tools. Another fellowship recipient, Renée Sentilles, will consult the Cane River Collection on free people of color this summer. Her doctoral research on Adah Isaacs Menken, a 19th-century poet and actress, will explore the different identities of this enigmatic New Orleanian.

Nouveau Jardinier de la Louisiane is an early 19th-century book that Lake Douglas has become familiar with in the course of his dissertation research on open spaces in New Orleans. Domestic gardens, he says, brought people together: regardless of different cultures, gardens tended to be similar. The civility of gardens stands in



LOUISIANA.—SCENE IN THE BOQUINA SALONS OF THE ST. CHARLES HOTEL, NEW ORLEANS, DURING THE MARDI-GRAS CARNAVAL, MARCH 23rd.—SEE PAGE 50.



far left, director Jon Kukla with Reid Mitchell, first Williams Fellow

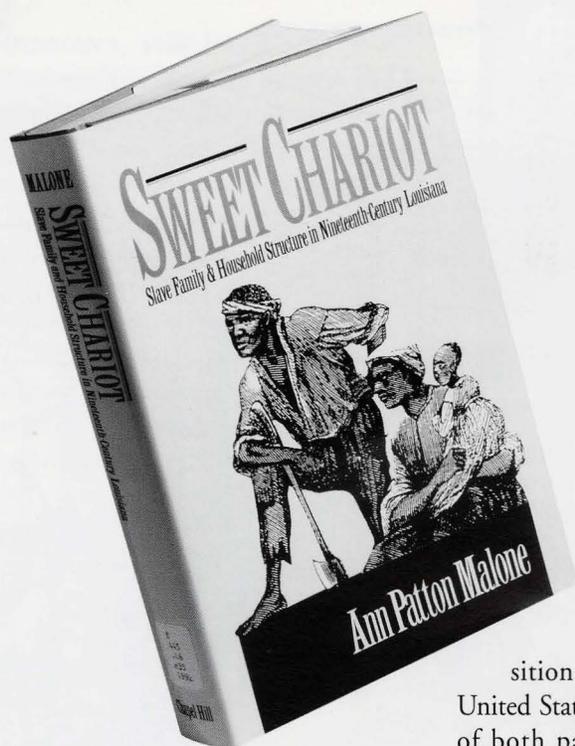


Above, Carnival scene at the St. Charles Hotel, 1878, from Frank Leslie's Illustrated Newspaper (1979.124); left, Florence M. Jumonville, chairman, Williams Prize Committee;

contrast to the subjects that Mara Keire will investigate as a Williams Fellow — prostitution, gambling, drugs — as she accumulates data for her dissertation topic, "Vice and Class Formation in New Orleans 1890-1933." Other recipients of fellowships include Elizabeth A. Baker, Margaret Barnett, Karen Erdos, Stephen G. Harrison, Thomas N. Ingersoll, Richard T. Murphy, and Robert L. Paquette.

THE HISTORIAN'S GREATEST CHALLENGE, writes Daniel J. Boorstin, is to provide the reader with "a new access of surprise at how and why and when and who." The Collection's support will help the historian who is engaged in what Boorstin describes as "a search for nuance, flow, and the elusiveness of experience."

— Louise C. Hoffman



1992 WILLIAMS PRIZES

She refuted the “revisionist literature of the 1970s and 1980s . . .

[which] projected the supposition . . . that most slaves in the

United States lived in families consisting of both parents and their children”; rather, “slightly fewer than half of the sampled Louisiana slaves of all ages in the period 1810 to 1864 were members of two-parent nuclear families, as parents or children.” Among her conclusions is the discovery that, although such a family “was the societal ideal, . . . the real strength of the slave community was its multiplicity of forms, its tolerance for a variety of families and households, its adaptability, and its acceptance of all types of families and households as functional and contributing.”

In “Administration of the Illinois Country,” Conrad explained the administrative struggle between colonial administrators in Quebec and New Orleans over that mineral-rich area. He concluded that the controversy can be interpreted as “a stalling tactic by the home government to avoid major investment in an area that had failed to entice commercial interests. . . . That the administrative issue was allowed to drag on and then eventually [to] flicker out, is but another indication that the Illinois country, indeed, the entire Mississippi Valley, was of little concern to metropolitan policymakers of the eighteenth century.”

Entries in the 1993 Williams Prizes

competition are now being accepted. Additional information is available from the Collection.

— Florence M. Jumonville

Recipients of the 1992 General L. Kemper Williams Prizes in Louisiana History are Ann Patton Malone, author of *Sweet Chariot: Slave Family and Household Structure in Nineteenth-Century Louisiana* (Chapel Hill: University of North Carolina Press, 1992), and Glenn R. Conrad, author of “Administration of the Illinois Country: The French Debate.” Malone won in the category of best publication; Conrad contributed the best manuscript. Both prizes, awarded by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association, were presented in Natchitoches on March 26 at the association’s annual banquet.

Sweet Chariot was based on the author’s dissertation, “The Nineteenth Century Slave Family in Rural Louisiana: Its Household and Community Structure,” completed at Tulane University in 1985. Malone studied “how slaves of the southern United States organized into domestic units and how that organization developed or changed over time.”



Editors: Patricia Brady
Louise C. Hoffman

Head of Photography: Jan White Brantley

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The Historic New Orleans Collection

DIRECTOR

Forgetfulness is not often acclaimed around libraries, museums, and archives. The day-to-day work of scholars and curators focuses on remembering history and preserving evidence of the past. A vague nostalgia in contemporary culture sometimes reinforces this professional consciousness: cats on Broadway sing about memories and rooftop fiddlers chant about tradition.



Memories and traditions enrich our lives and shape our collective identities, but they can also foster hatred and anguish. Dateline: Bosnia, Somalia, Northern Ireland, or Los Angeles. Each day's news brings evidence of butchery fueled by tribal, ethnic, or racial enmity. The world abounds with people eager to exploit past grievances and settle old scores, and with aspiring partisan leaders ready to enflame selective memories of ancient wrongs. "Canst thou not minister to a mind diseas'd?" we ask with Macbeth. "Pluck from the memory a rooted sorrow...with some sweet oblivious antidote?"

The danger of remembering is that past wrongs and horrors can inspire new ones. The danger of forgetting is that past horrors will be repeated. Macbeth's private remedy for a frenzied mind can be morally irresponsible for communities or nations. But for those who "remember too much about what went wrong," there is wisdom in Bonnie Raitt's song:

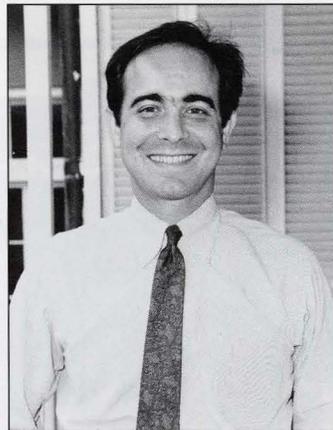
It might be they should learn to forget.
Forget themselves and each other,
And leave what belongs in the past.

Carefully studied, history may provide a means to learn which things belong in the past. Museums and research centers like the Collection offer both substance and setting for our private moral choices about what to remember in perspective or forget out of forgiveness.

—Jon Kukla

MUSEUM MANAGEMENT INSTITUTE

John H. Lawrence, senior curator, has been selected to attend the Museum Management Institute. He is one of 39 participants from the United States and seven other countries chosen by competitive application. The Museum Management Institute (MMI) sponsors a month-long intensive program for professionals at mid-career. The annual program is supported by the J. Paul Getty Trust and administered by the American Federation of Arts. The MMI is held on the campus of the University of California at Berkeley during July and August.



John H. Lawrence

The curriculum of the MMI is centered on week-long thematic sessions conducted by faculty from within and outside the museum profession. Issues examined include dynamics of intergroup relations, marketing, law, ethics and governance, financial management, and implementing change.

Upon his return, Mr. Lawrence assumes his new role as director of museum programs. He will coordinate exhibitions, public events, and educational programs in the Williams Gallery, the permanent history galleries, the expanded exhibition spaces, and the Williams Residence.

BARBRY IN NEW POST



John D. Barbry

John D. Barbry, formerly manuscripts research supervisor, has been named the archivist of the National Museum of the American Indian, Smithsonian Institution, currently located in New York City. The museum, founded by George Gustav Heye in 1916, became part of the Smithsonian in 1989. The museum will soon relocate to the Bronx and eventually will move its research facilities to Suitland, Maryland.

John Barbry is the first full-time archivist to be employed by the museum. A graduate of McNeese State University in Lake Charles, Louisiana, he joined the manuscripts division staff in 1988.

THE JEFFERSON LECTURES



In September, the Historic New Orleans Collection will resume the national lecture series, *Jefferson at 250: The Legacy of an American Genius*, commemorating Thomas Jefferson's varied contributions to American history and culture on the 250th anniversary of his birth.

AUTUMN SERIES

- September 29: **Jefferson, Slavery, and Plantation Life**, *Lucia Stanton*
- October 13: **Thomas Jefferson, Archaeologist?** *William Kelso*
- October 27: **Thomas Jefferson's Architecture**, *Dell Upton*
- November 10: **An Evening With Thomas Jefferson**, *Clay Jenkinson*

The lectures on September 29 and October 13 will be held at the Royal Sonesta Hotel, 300 Bourbon Street, and on October 27 and November 10, at the Royal Orleans Hotel, 621 St. Louis Street. All lectures begin at 7:00 p.m. and are free and open to the public.

Love Song to a City:

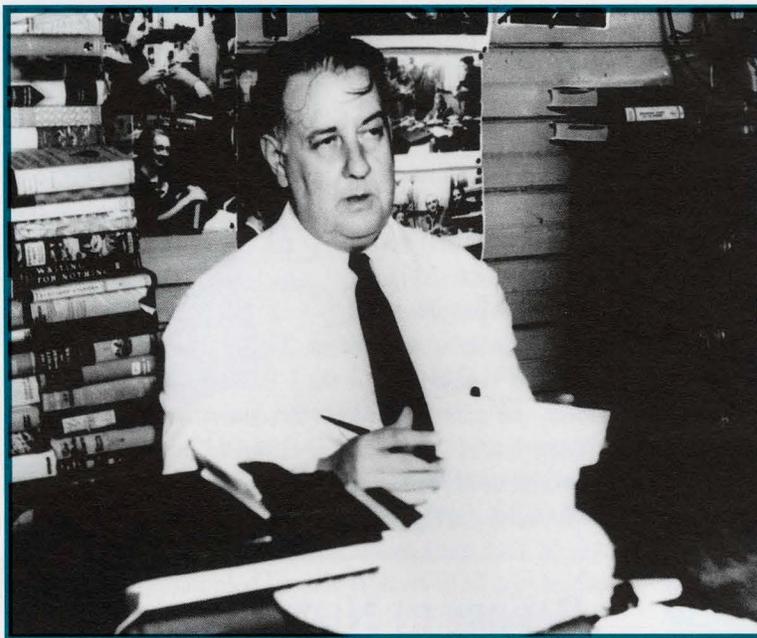
The WPA Guide to New Orleans

In 1935 Harry Hopkins, head of the Works Progress Administration, endured a seemingly endless meeting as his project directors aired their grievances. The new director of the Federal Writers' Project, Henry G. Alsberg, sat silent. Hopkins turned to him, asking, "What about you, Henry? What's your gripe?"

"I don't have any gripe, Harry," Alsberg replied. "I haven't had as much fun since I had the measles."

Frequently more fun than the measles, the Federal Writers' Project was one of the four projects — writers, theater, arts, and music — that extended the WPA's activities beyond ditch digging and road building to creative activities. White-collar busy work was about all the president, politicians, and the press expected from the Writers' Project, but Henry Alsberg had a grander vision. The American Guide Series, guidebooks to each of the 48 states, would be not only homegrown Baedekers, but their interpretive essays on local history and culture would, he hoped, ultimately capture the soul of America.

Finding the right 48 people to head the state projects wasn't easy. In some of the western states, there was barely a writer to be found. States like Missouri, where a political machine dictated the choice of director, were disasters. One southern state's director, the aunt of an influential senator, threw away directives from Washington ("Oh, those silly things") and blithely set her staff to writing poetry.



Lyle Saxon, Louisiana director of the Federal Writers' Project (1983.215.82)

For Louisiana, however, there was never any doubt about the right director: Lyle Saxon, "Mr. Louisiana." Saxon, six feet and 200 pounds of raconteur and bon vivant, was a former journalist and book reviewer for the *Times-Picayune* who had made his name with four books on Louisiana's history and culture. The royalties from these "eatin' books," as his longtime butler called them, augmented the director's salary (\$2,600, raised to \$2,900 after a year) to support the Saxon household — in New Orleans, a five-room suite at the St. Charles Hotel where the convivial writer kept literary open house. The Louisiana project was the favorite stopover for weary bureaucrats on inspection tours, not least because of "Papa" Saxon's recuperative sazeracs.

Employing writers who were both competent and willing was the new director's first challenge. Talented writers thought mundane tasks and writing quotas were beneath them; the unskilled were just that. Applicants had original ideas

about appropriate qualifications. A reporter thought the government owed him work because his son had been killed in World War I. A writer flourished a fistful of rejection slips — but rejections, he pointed out, from the highest quality magazines. And there were the daydreamers: "I have a desire to become a famous writer so help me if you please." Alcoholics were so commonplace that Henry Alsberg said to Eleanor Roosevelt about a presidential friend with a drinking problem, "If we made it a rule not to hire writers

given to drink, we would probably not have a Writers' Project."

Under Saxon, Louisiana's was one of the best-run projects in the nation. Compared to New York and California — plagued with Stalinist-Trotskyite infighting, right-wing critics, picket lines, unions, and hunger strikes — it was practically apolitical. It had personnel problems, its political zealots of left and right, but Saxon's biggest difficulty was saying no: "It always tears me up to refuse people who need work so badly."

Nonetheless, he assembled a competent staff of writers — 86 at its peak, 30 as it wound down. The project began and ended with an office in New Orleans, but branches were set up for a time in Gretna, Baton Rouge, Shreveport, Monroe, Alexandria, and Lafayette.

Saxon's key selection was his assistant, Edward Dreyer, a young Tulane graduate with a talent for orderly administration and simple advice: "Please don't use two adverbs where only one is needed."

Dreyer dealt with day-to-day management of the project. Writers filled in daily work sheets, reporting the number of words written and books or other research materials consulted. Trained writers were put straight to work, while classes were held for the inexperienced. All staff members were drawn from the relief rolls, except Saxon and the artist Caroline Durieux, whose witty drawings added spice to the published guidebooks. While Dreyer ran the office, Saxon was the guiding editorial force and the project's ambassador to the public, giving luncheon speeches, politicking, and drumming up local support for their work.

Microfilm of Writers' Project files from the National Archives, available at the Collection, gives a vivid picture of the workings of the Louisiana project. Among the records can be found lists of writers employed, their salaries (averaging less than \$90 a month), periodic reports, letters from applicants (some of them quite desperate), and correspondence about the employment of black writers and researchers. Saxon habitually barraged Alsberg with telegrams, perhaps as a ploy to gain the distracted director's attention.

Although the state guides were a national priority, Saxon chose to complete a guide to New Orleans first, one of only a handful of city guides published. He expressed his passion for the city, imposing his own vision on the guide: modern architecture, for example, was covered in three disparaging sentences. Appalled by the standardization of modern life, Saxon loved the unusual, picturesque, singular, romantic, and mythological. He wrote approvingly of "that silly city that will make a holiday out of All Saint's Day or a war or anything else...like cracking jokes on your deathbed as you take your last Absolution."

The sheer bulk — 3,200 pages — and liveliness of the manuscript from Louisiana overwhelmed Alsberg and his editors. It was eventually cut down to a fifth of its original length and toned down considerably. References to gambling and prostitution were hedged with warnings of their illegality. After a spirited exchange

of letters, Alsberg forced Saxon to rewrite the essay called "Gay Times in Old New Orleans" to "not make the subject as attractive as it is made."

In 1938 Houghton Mifflin published the *WPA Guide to New Orleans*, priced at \$2.50. The city was the local sponsor, receiving a \$500 advance and royalties. National reviews were very favorable, and Alsberg bragged of its success in a memo to his WPA supervisor. He attached a clipping that listed it as one of the year's best sellers in New Orleans bookstores.

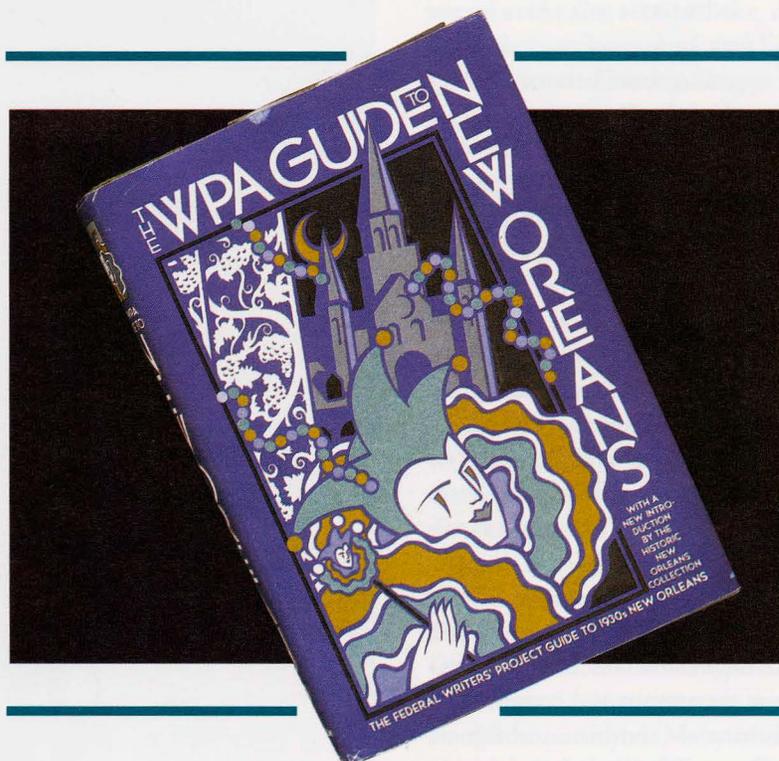
As the Federal Writers' Project was gradually dismantled, Saxon and his staff managed to bring out *Louisiana: A Guide to the State* (1941), a notable addition to the state guide series, and *Gumbo Ya-Ya* (1945), a classic of American folklore. He presided over the funeral arrangements for the project in 1943, one of four state directors chosen to write final reports.

In 1942, ill and despondent, he wrote to a friend, "all I've got to show

for those years is the sad fact that I'm much older and my eyes are bad now and I've published some guidebooks . . . and what the hell."

But Saxon's love song to the city has lived on. In 1983 a reprint edition of the New Orleans guide was published with a new introduction by the Historic New Orleans Collection. Perhaps the most telling judgment on the *Guide to New Orleans* was Walker Percy's — "still the best."

— Patricia Brady



The New Orleans guide was reprinted in 1983.

Sources: Jerre Mangione, *The Dream and the Deal: The Federal Writers' Project, 1935-1943* (Boston, 1972); Richard B. Megraw, *The Uneasiest State: Art, Culture, and Society in New Deal Louisiana, 1933-1943* (L.S.U. diss., 1990); *Records of the Federal Writers' Project, WPA, Relating to New Orleans, 1935-1943* (National Archives and the Historic New Orleans Collection microfilm, 1988).

FANCY-DRESS BALLS have been a popular form of entertainment ever since attire became a telling item in the lives of men and women of society. The balls were extremely fashionable in 19th-century Europe and gave rise to the publication of costume books. One of the best known of the surviving books came from the London designer Adern Holt, who published his *Fancy Dresses Described, or, What to Wear at Fancy Balls*, illustrated by Lilian Young (sixth edition, 1896). This 300-page volume lists thousands of fancy-dress ideas, describing the basic design elements of each; it provides a look at the plays, books, and styles of the period. Featured are characters from Gilbert and Sullivan's operetta *The Sorcerer* and Keats's *La Belle Dame sans Merci*, personifications of the seasons and countries — Japan, for one — and historical figures such as Queen Elizabeth I and Marie Antoinette. Whimsical costumes include a wastepaper basket and a "Modern Woman," complete with a golf club in hand and a cycling lamp on her head.

Accuracy of costume was fudged somewhat to reflect the fashions of the period. All the dresses in the sixth edition, for example, had leg-o'-mutton sleeves and hourglass silhouettes, just as those in the edition of the 1860s had elliptical hoops. And, of course, there were three pages of advertisements in the back for Deneham & Freebody, whose services included making costumes and providing materials or props, as well as court gowns, tailored garments, cycling and golfing costumes, millinery, and lingerie. Their advertisement especially expressed a willingness to create any of the fancy-dress costumes described in the volume.

A book in the Collection's curatorial division served a similar function — providing costume ideas for a local designer of Mardi Gras banners and costumes, Mrs. Achille Betat. Mrs. Betat maintained a shop on Canal Street throughout the late 19th- and early 20th-century.

Not originally published as a book,



King's costume for *Si J'Étais Roi* (1982.205.225 xix)

The Art of

this volume began as separate plates of famous theatrical costume designs. The plates were published in Paris in series, such as the *Galerie Dramatique* and the *Galerie de Costumes* represented in this volume, and then sold in portfolios or separately. Mrs. Betat's book brings

together 39 costume plates from at least three series, evident in their different layout formats and numbering systems. All the plates were published by the same house, Maison Martinet, sometime between 1835 and 1850. All but two were also delineated by the same artist, A.



Satan, *Le Paradis Perdu* (1982.205.225 iv)

of Costume

Lacauchie, perhaps the watercolorist and lithographer Alexandre Lacauchie who exhibited in Paris in the mid-1830s. He may also be the artist who hand-colored these extremely vivid plates. A variety of lithographers, including Decan, Godard, and Destouches, were employed.

At some point, it appears that the designs came into Mrs. Betat's possession still as loose plates, rather than as a bound volume. Each plate is stamped on the back, "From BETAT New Orleans" and they follow no particular order, either of portfolio series or plate number. This

implies that she stamped the separate plates as her possessions and later had them bound. The binding is clearly unprofessional, and on the brown-paper end pages, Mrs. Betat's stamp appears: "From Mrs. A. Betat, specialty of making Flags, Banners, Regalia, Badges, etc. Canal Street, New Orleans, LA." Further inscriptions on the endpapers provide a paper trail to subsequent owners, culminating with the donation of the volume to the Collection in 1982.

All the illustrations are characters from well-known plays, operas, and operettas of the period. The category into which the performance fell, such as *Théâtre de l'Opéra Comique* and *Théâtre Lyrique*, is usually indicated. Satan from *Le Paradis Perdu*, Luna from *Il Trovatore*, D'Artagnan from *Les Mousquetaires*, and René from *La Magicienne* are among the characters portrayed. Many of the individuals who modeled the costumes are identified: there was a Dumaine who played Satan, while D'Artagnan was portrayed by Mélingue. Not all the illustrations identify the actor or the play. Perhaps it was assumed that certain characters needed no further identification.

The volume was used by Mrs. Betat for the New Orleans equivalent of fancy dress: Mardi Gras. It is not known which costumes Mrs. Betat copied, although illustration *i* has a notation, "Nile Green and white/Magenta sash," and illustrations *v* and *xxii* are scored with squares, possibly a grid used to enlarge and transfer pattern dimensions to fabric. Mrs. Betat's book harks back to a time when the making of a fine costume was an art form.

— Leslie Johnston

Sources: Adern Holt, *Fancy Dresses Described, or, What to Wear at Fancy Balls* (London, 1896); Edward Maeder, *Hollywood and History: Costume Design and Film* (New York, 1987); Lisa Cooper Warren, *Boucicault and Melodrama Onstage: The Evidence from Nineteenth-century Advertising Illustrations for Staging, Blocking, and Costuming* (U.Ga. diss., 1984).

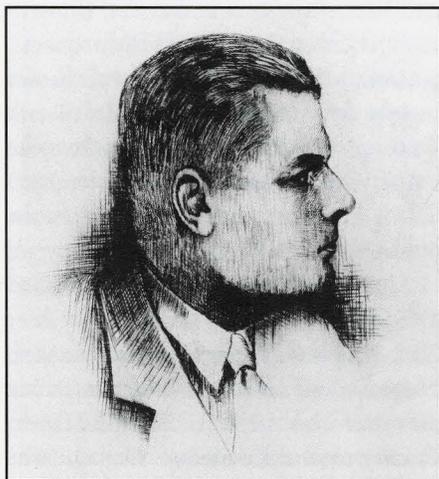
RESEARCH CENTER ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the library, manuscripts, and curatorial divisions of its research center from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.

CURATORIAL

The cartography collection, a major resource in the curatorial division, has the distinction of containing the first item in the accession records: number 00.1 is assigned to Hondius's early 17th-century map of the Americas. Building on the core collection begun by the Williamses, THNOC has created a valuable holding for the study of the cartographic history of Louisiana and the adjacent regions from the early 16th century to the



Former Governor Richard Leche by H. Alvin Sharpe (1993.9.6)



Hermano Miguel, sampler by Harriet Quick (1993.23)

present. These printed maps, manuscript maps, and other charts complement plats, surveys, and land-tenure records housed in the manuscripts division.

Recent additions to the map holdings come through the generosity of Mrs. Henry C. Pitot and Marie H. Young. The Pitot gift contains 18th- and 19th-century printed maps of the Caribbean and eastern Gulf of Mexico areas, with particular emphasis on Saint Domingue and the surrounding islands. The Young donation includes more than a dozen modern nautical and navigation charts of the Louisiana Gulf Coast and the Mississippi River.

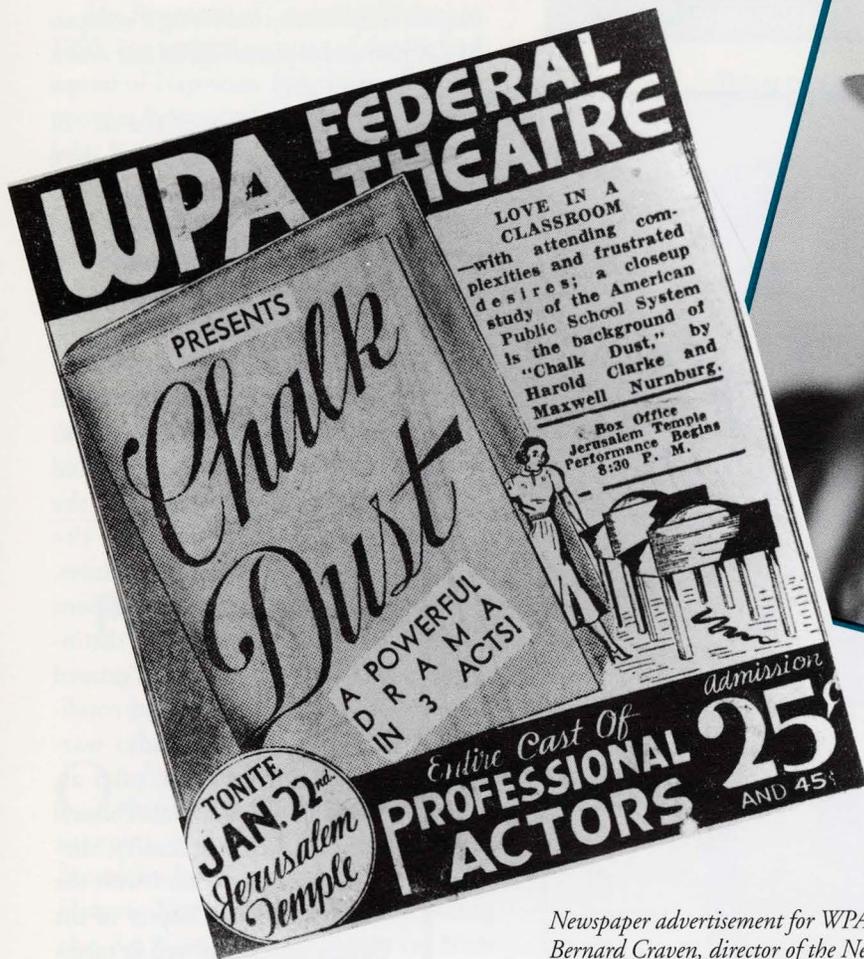
■ As a result of the recent donation of

artwork that formed part of the 1982 exhibition at the Contemporary Arts Center, *My Cousin the Saint*, Harriet Quick has donated her cross-stitch sampler *Hermano Miguel* to the Collection.

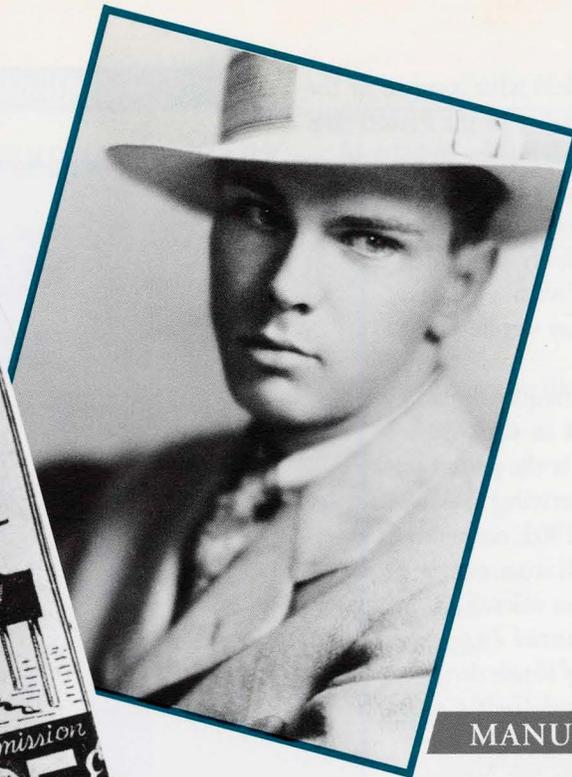
■ Recently acquired etchings include a profile view of former Governor Richard Webster Leche by H. Alvin Sharpe and two views by Phillip Sage: *Morning Hitchup* (Audubon Park) and *Ocean Driller*, the first semi-submersible drilling barge in the Gulf of Mexico.

■ Pendleton Hogan has donated a glazed stoneware vase, ca. 1940, by potter Evelyn Ruth Gladney Witherspoon.

— Judith H. Bonner and
John H. Lawrence



Newspaper advertisement for WPA play; right, Bernard Craven, director of the New Orleans WPA Federal Theater (93-15-L). See page 12.

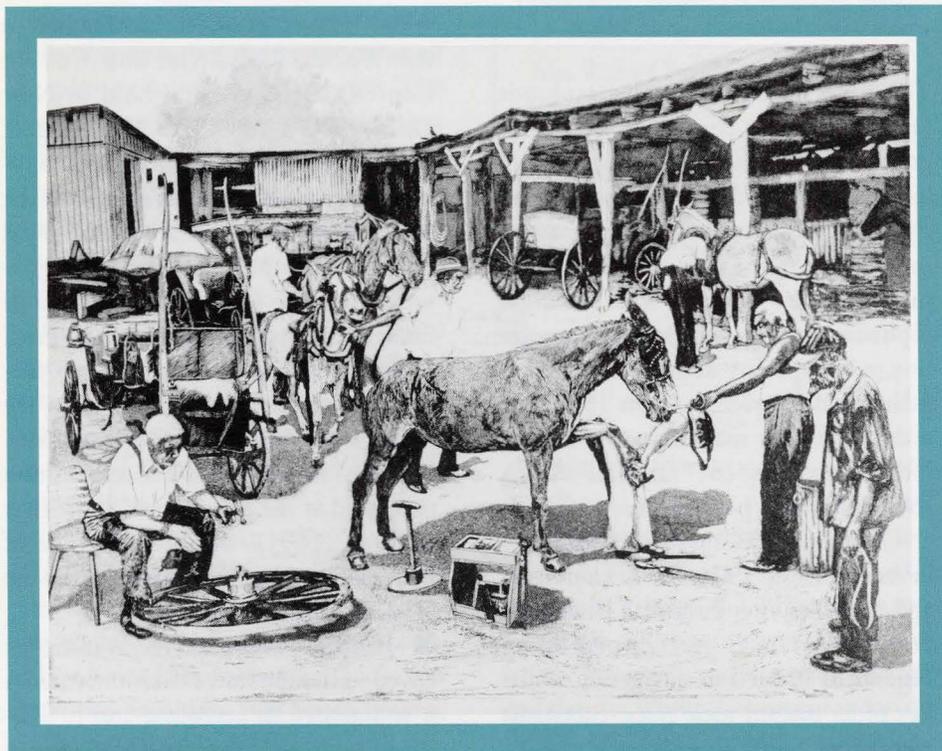


MANUSCRIPTS

In May 1806 the Louisiana legislature passed rules requiring contracts for indentured labor to be signed in the presence of two witnesses and the mayor or judge of the parish. Early documentary evidence of this practice has been acquired recently by the manuscripts division.

Consisting of 40 indentures, this collection of Orleans Parish materials dates from November 1806 to February 1807 and specifies contractual relationships between masters and apprentices in such professions as printer, baker, silversmith, carpenter, farmer, and jeweler. The indentures also give evidence of immigration patterns, as all but a few of the contracts relate to newly arrived workers from Germany, Denmark, Holland, Great Britain, Czechoslovakia, and Hungary.

■ Flying the French flag during the Civil War afforded no protection for a St. Landry Parish plantation owner. In a recently acquired letter written May 2, 1863, to the commanding general of United States forces at Opelousas, a plantation owner and "French subject" protested hostile acts committed by members of the 2nd Rhode Island Cavalry regiment and 41st Massachusetts Infantry. He wrote of a Burnside rifle pointed at his chest and the confiscation of his horse, cotton, money, and personal



Morning Hitchup by Phillip Sage (1993.9.12)

effects by soldiers who laughed at the hoped-for neutrality of the French flag. While acknowledging the assistance of those units' officers in recovering some of the materials, the author cynically concluded his complaint with a protest about "what may yet be taken from me."

■ A resource frequently used by genealogists in the manuscripts division is the passenger list of vessels arriving in New Orleans, 1820-1902, on microfilm. An addition to this resource, also on microfilm, is the *Supplemental Index to Passenger Lists of Vessels Arriving at Atlantic and Gulf Coast Ports Excluding New York, 1820-1874*, from the National Archives.

The supplemental index is arranged alphabetically by name of passenger, regardless of port of arrival. Information provided on the passengers includes age, gender, occupation, nationality, last permanent residence, and destination. Names of individuals accompanying the passengers are also listed in this extensive set of 188 microfilm reels.

■ Barbara Craven of Redlands, California, has donated the papers of her late husband, Bernard Craven (1905-1992), actor, teacher, and director of the New Orleans WPA Federal Theater in 1936 and 1937. The papers concern Federal Theater activities in New Orleans and on tour throughout Louisiana. Included are programs, newspaper clippings, reviews, and photographs relative to Craven's roles as director and actor. The papers also contain materials concerning the New Orleans Group Theater, where Craven worked as associate director, and programs of other performing arts activities attended by Craven, notably that of Sergei Rachmaninoff's 1936 New Orleans concert.

—Joseph D. Scott



Sarah Bernhardt as *L'Aiglon* (93-111-RL)

The French actress, Sarah Bernhardt (1844-1923), was considered the world's greatest tragedienne, and throughout her long career excited more adulation, gossip, and publicity than many modern movie stars. It was only natural that she included New Orleans with its large, sophisticated, French-speaking population in her itinerary during her first comprehensive American tour in 1880. She revisited the city many times during her ludicrously frequent "farewell" tours, always playing to packed houses.

Once again touring the United States in the spring of 1901, the Divine Sarah appeared at the Tulane Theater in *L'Aiglon* (*The Eaglet*), portraying Napoleon's ill-fated son. Actresses of that day often essayed male roles: Bernhardt had starred in her own successful production of *Hamlet*. A souvenir booklet in

English and French containing a synopsis of *L'Aiglon* and a picture of its star was a recent gift.

■ *Proceedings of the M. E. Grand Chapter of Royal Arch Masons of the State of Louisiana at its Fifteenth Annual Convocation...* is an unusual Confederate imprint produced in New Orleans in 1862 just before the city's capture by federal troops. Because of the secret nature of the organization, resulting in small press runs and limited distribution, and the destruction by fire of the Louisiana grand lodge's archives, few local Masonic publications survive. The pamphlet, distinguished with red covers printed in gold, is in very good condition. The text includes war-related information such as, "The rupture of our late Political Union has, of necessity, dissolved our connection with the 'General Grand Chapter of the United States,'" as well as membership lists and reports of subordinate chapters.

■ As part of its contribution to the World's Industrial and Cotton Centennial Exposition held in New Orleans (1884-1885), the Mexican government sent a band of musicians to serenade the crowds at the fairgrounds. The tremendous success of the Mexican Band prompted the publication of a lengthy series entitled *Mexican Music* by local music dealer and publisher Junius Hart. Long after the fair closed, Hart still produced titles in this series, including the recently acquired "Dreaming Mazurka," published in 1888. Another composition purchased at the same time, "Sweet Eyes of Blue" (1891), was probably one of Hart's last publications before he left the music-publishing business.

■ *Pondfish Culture* by Percy Viosca, Jr., covers all aspects of fish culture as it is practiced in Louisiana and is illustrated with photographs and drawings of water plants.

Mr. Bonaparte of Corsica, published in 1895, is a satirical account of the life and legend of Napoleon. It is the work of the popular humorist, editor, and lecturer, John Kendrick Bangs (1862-1922), who published more than 30 volumes of humor and verse. The book is filled with amusing illustrations. One, accompanying a description of Napoleon's decision to move into the Tuileries, depicts Josephine packing Napoleon's trunk upon which is a tattered address label reading, "10 cent lodging house."

— *Pamela D. Arceneaux*

PHOTOGRAPHIC WORKSHOP

On August 30 and 31, a workshop on photographic collections management, sponsored by the Society of American Archivists, will be held at the Historic New Orleans Collection during the SAA annual meeting in New Orleans. The day-and-a-half course will present ways to administer photographic collections to allow maximum access, while also ensuring the preservation of the photographs for future use. The workshop will focus on identification and dating of materials, special problems of graphic materials, control of large quantities of materials, arrangement and description, preservation, and reference and access.

The instructors will be Richard Pearce-Moses, curator of photographs at Arizona State University, and Laurie Baty, program officer for the National Historical Publications and Records Commission.

The workshop is scheduled for Monday, August 30, from 1:00 to 5:00 p.m. and Tuesday, August 31, from 9:00 a.m. to 5:00 p.m. For more information, call or write Jane Kenamore, Society of American Archivists, 600 South Federal, Chicago, Illinois 60605; telephone, (312) 922-0140.

DONORS: JANUARY — MARCH, 1993

Lyn Adams	Joseph Merrick Jones
Archives of the Archdiocese of New Orleans	Phil Johnson
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Tellfair B. Barnes	Dr. Jon Kukla
Marilyn Barnett	Peggy Scott Laborde
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Dennis Clark	Harriet Quick
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Barbara Craven	R. H. Schroeder, Jr.
Mrs. Harold L. Cromiller	The Shop at the Collection
George Febres	Shreve Memorial Library
Frederick J. Forstall	Charles L. Stewart
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Mrs. Richard French	Mrs. Frank M. Taylor
Dr. Abbye A. Gorin	Jessica Travis
Harrison County Development Commission	Dr. Thomas E. Weiss
Pendleton Hogan	Samuel Wilson, Jr.
Dr. Paul E. Hoffman	WYES-TV
	Michael Wynne
	Marie H. Young

ART CONSERVATION

Care and Conservation of Art on Paper," a talk by paper conservator Christine Smith is scheduled for Sunday, September 26, at the Mint, 400 Esplanade Avenue, at 2:00 p.m. The presentation will open a week-long program, "Preserving and Restoring Historic and Artistic Works: Conservation for the Private Collector," which will include visits to the studios of local conservators

of paper, textiles, paintings, and pianos. The Louisiana Art Conservation Alliance is sponsoring the event, with the support of the Historic New Orleans Collection, the Louisiana State Museum, Longue Vue House and Gardens, and the Contemporary Arts Center. All events are free and open to the public. Call Longue Vue House and Gardens, at 488-5488, for more information.

STAFF

PROFESSIONAL ACTIVITIES

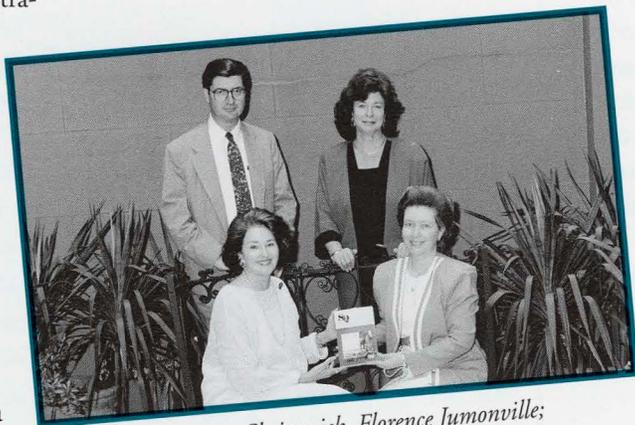
Dr. Jon Kukla taught the graduate seminar in advanced archives administration during the spring semester at the University of New Orleans. He was a speaker at the program "Library Use and the Historian" during the American Library Association annual conference in New Orleans in June. He will also chair a special committee to initiate planning for the bicentenary of the Louisiana Purchase in 2003. Dr. Kukla spoke about archives repositories and collections manager Priscilla Lawrence spoke about disaster preparedness at the Louisiana Archives and Manuscripts Association spring meeting. Loyola University appointed Dr. Kukla to its visual arts visiting committee. Chuck Patch, director of systems, spoke on automated access to geographic materials at the American Library Association conference.

Florence M. Jumonville, head librarian, participated in two panels at the Louisiana Library Association's annual conference in Shreveport and served as commentator for a session at the Louisiana Historical Association's annual meeting in Natchitoches. Miss Jumonville also presented papers at the Round Table Club and at the American Antiquarian Society in Worcester, Massachusetts. Jessica Travis, reference librarian, chaired the Louisiana Library Association's Louisiana Literary Award Committee and presented its award to Gwendolyn Midlo Hall, author of *Africans in Colonial Louisiana*.

Dr. Alfred E. Lemmon, curator of manuscripts, was elected to the nominating committee of the Society of Southwest Archivists. Elsa Schneider, public relations director, was a judge for the 1993 Region IX Social Studies Fair at the University of New Orleans. Carol O. Bartels, manuscripts cataloger, spoke on cemetery records to the tour guides of Save Our Cemeteries.

PUBLICATIONS

A special issue of the *Southern Quarterly*, edited by Alfred E. Lemmon, featured southern cemeteries and contained articles by Dr. Patricia Brady,



Seated, Mary Louise Christovich, Florence Jumonville; standing, Alfred Lemmon, Patricia Brady

director of publications, Florence M. Jumonville, Mary Louise Christovich, president of the board of directors, and Alfred Lemmon.

The July-August issue of *History News* published an article by Chuck Patch. Judith H. Bonner, associate curator, contributed five articles to the *New Orleans Art Review*.

Patricia Brady writes a book column for *Cultural Vistas*, a publication of the Louisiana Endowment for the Humanities. She contributed book reviews to *Louisiana History* and the *Virginia Magazine of History and*

Carol Bartels



Marie Louise Martin and Mark Cave



Libby Nevinger



Biography. A book review by Florence Jumonville appeared in *Louisiana History* and an article by John T. Magill, associate curator, was in *Preservation in Print*.

MEETINGS

Attending meetings were Chuck Patch, American Society of Information Scientists in Knoxville; Maureen Donnelly, American Association of Museums in Fort Worth; Patricia Brady, American Booksellers Association in Miami; Jessica Travis, Louisiana Historical Association; Judith Bonner, Thomas Wolfe Society conference.

MEDIA

Jon Kukla and Patricia Brady were interviewed by Jim Brown on his television show, "Town Meeting Louisiana Style."

EDUCATION

Carol Bartels received the M.A. degree in history with a concentration in archives and records management from the University of New Orleans.

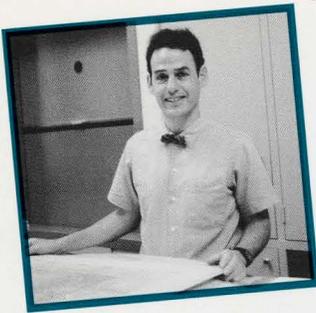
CHANGES

Carol Bartels has been named manuscripts cataloger. Marie Louise Martin (B.A., Smith College) and Mark Cave (M.L.S., University of Kentucky) have joined the staff as reference archivists.

Libby Nevinger (B.A., Loyola University) is a new member of the photography staff.

EXHIBITIONS

Work by Steve Sweet, assistant preparator, was featured in *Transparent Object* at the Contemporary Arts Center. Artwork by John H. Lawrence, senior curator, was in an exhibition of glass objects.



Steve Sweet

Steve Sweet was featured in "Fifty People to Watch" in the July issue of *New Orleans Magazine*.



Sara Holmes

INTERN PROGRAM

Sara Holmes from Mary Washington College in Fredricksburg, Virginia, is an intern in the manuscripts division.

VOLUNTEERS

The Collection recognizes the outstanding service of the following volunteers: **Mary Ann Hymel**, **Jeanne Shepard**, **Cora Ann Yore**, and **Betty Jane Nolan** of the education department; **Dr. Harry Redman, Jr.**, **Dr. George Reinecke**, **Nancy Ruck**, **Patrice Meece**, and **Beth Baron**, manuscripts division; and **Rudie Hurwitz**, curatorial division.

SPEECHES

Staff members have recently made presentations to the following organizations: **Judith Bonner**, Le Petit Salon...**Jon Kukla**, Overture to the Cultural Season...**John Lawrence**, Jefferson Genealogical Society...**John Magill**, auxiliary meeting of the Department of Agriculture, France Amérique de la Louisiane...**Dode Platou**, Entre Nous Book Club, Orléans Club.

THE LONG WEEKEND

Airing on WYES-TV September 23 is *The Long Weekend*, a program (video by Heath Allen) featuring the 1920s and 1930s in the Vieux Carré, inspired by THNOC's recent exhibition.

Pictured at right is the sheet music cover for "Way Down Yonder in New Orleans," published in 1922, one of the items on display during the exhibition. Video participants are pictured below, **Jon Kukla**, **Judith Bonner**, **John Magill**, and **Heath Allen**.



In connection with the exhibition, *The Long Weekend: The Arts and the Vieux Carré between the World Wars, 1918-1941*, the Collection hosted two symposia on the arts in New Orleans. Speaking on the 1920s at the April symposium were Dr. Panthea Broughton of Louisiana State University, Dr. Thomas

Bonner, Jr., of Xavier University, and John T. Magill and Judith H. Bonner, coordinators of the exhibition.

The second symposium, in June, focused on the 1930s. Speakers were Dr. Bruce Boyd Raeburn of the Hogan Jazz Archive at Tulane, Dr. Patricia Brady, Mr. Magill, and Mrs. Bonner.

THE LONG WEEKEND AIRS SEPTEMBER 23, 7:00 P.M., WYES-TV (CHANNEL 12).

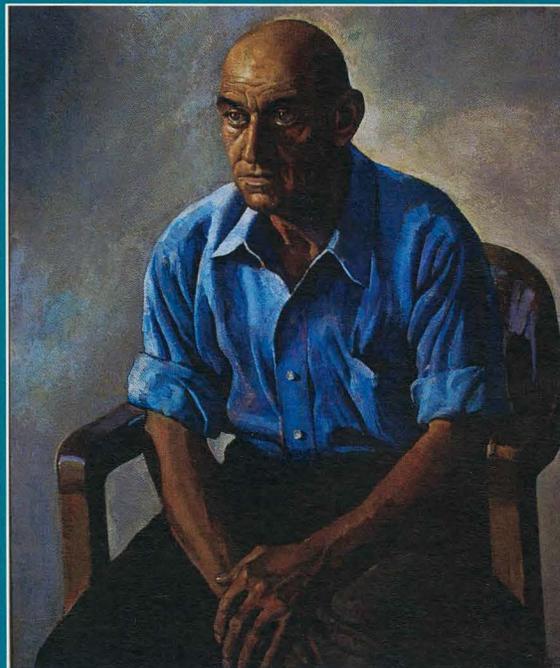
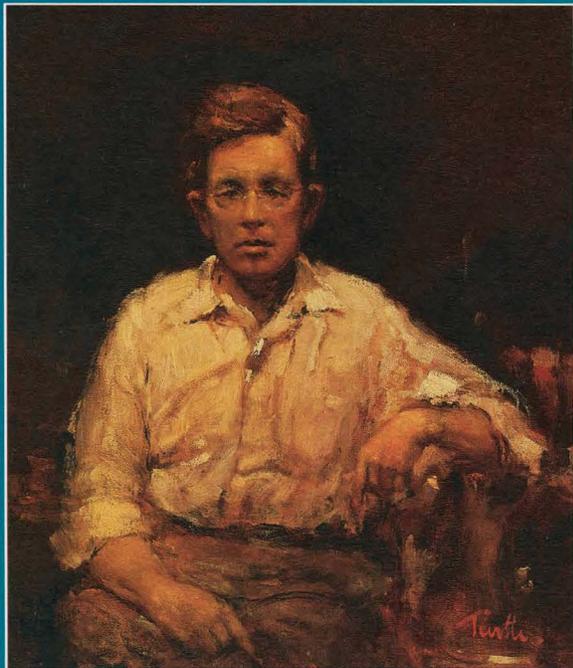
ERRATUM

In the spring issue of the *Quarterly*, an illustration of the siege of Port Hudson during the Civil War (page 10, *The Letters of Edward Lewis Sturtevant*) was mistakenly attributed to Alfred Waud. The artist was Waud's brother, William Waud.

PHOTO CREDITS

Jan White Brantley
Libby Nevinger
Cornelius Regan

THE LONG WEEKEND



THE LONG WEEKEND: The Arts and the Vieux Carré Between the World Wars, 1918-1941, Part II - The 1930s continues in the Williams Gallery until August 21. Included in the exhibition are the portraits above: left, Joseph S. W. Harmanson by Arnold E. Turtle (1988.103.1) and right, Portrait of a Man by Daniel Webster Whitney (1984.231.7).



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